

The Feast of the Red Corn

American Indian Operetta for Ladies

Overture


Book and lyrics and music by

PAUL BLISS

No 1

Fast (♩ = 126)

ff

★ (Drum figure  continuously until changed)

★ Use both bass and snare drum. Remove the snares from the snare drum and use snare drum sticks on both drums. § indicates bass drum ♩ indicates snare drum

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For particulars see second page of cover

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a steady eighth-note accompaniment. Dynamic marking *mf* is present in the bass staff.

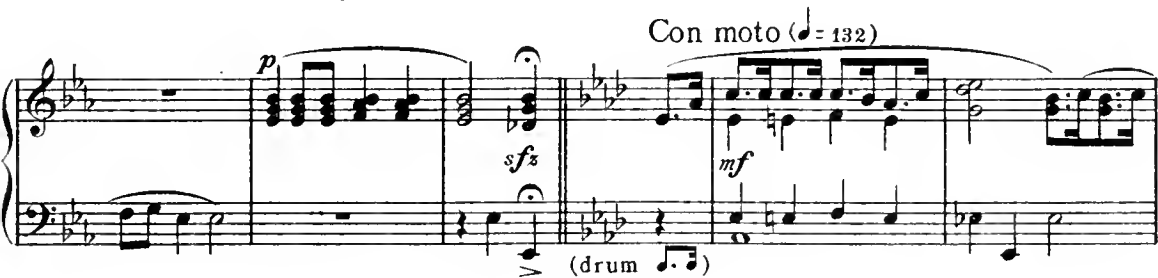
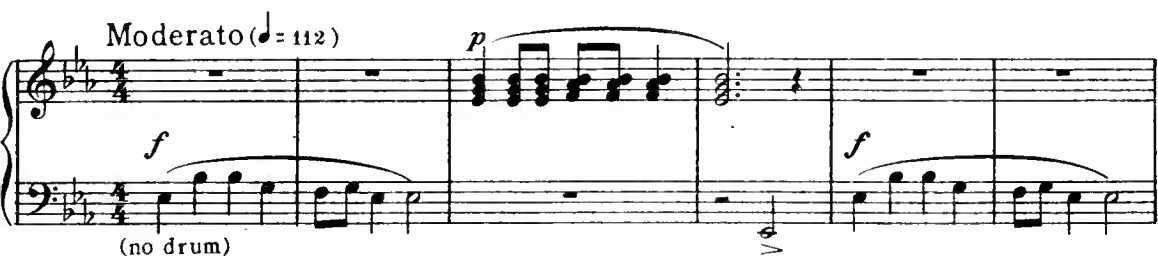
Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the eighth-note accompaniment. Dynamic marking *rit.* is present in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a steady eighth-note accompaniment. Dynamic marking *ff* is present in the treble staff. The tempo marking *a tempo* is present in the bass staff. Section markers § are present in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a steady eighth-note accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a steady eighth-note accompaniment. Dynamic marking *mp* is present in the bass staff. The tempo marking *Fast* (♩ = 138) is present in the treble staff. Section markers § are present in the bass staff. A drum part is indicated by (drum) in the bass staff.

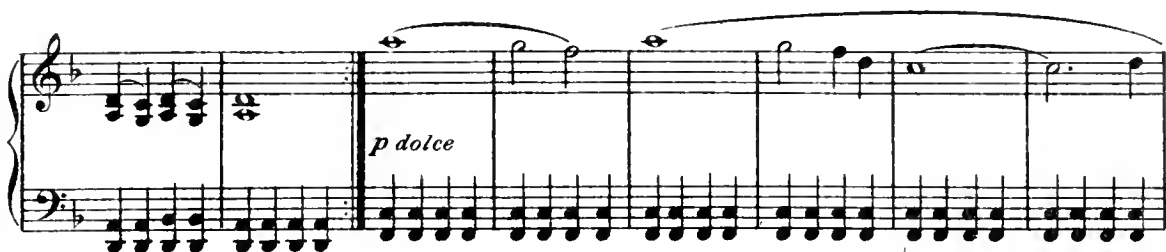
Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a steady eighth-note accompaniment.



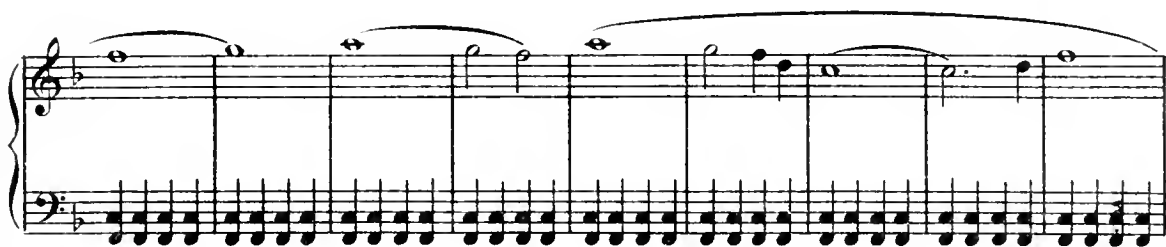





First system of musical notation. The treble clef staff begins with a forte (*f*) dynamic and features a series of eighth notes with accents, followed by a melodic phrase. The bass clef staff provides a steady accompaniment of eighth notes. A drum part is indicated by the text "(drum)" and a series of eighth notes.



Second system of musical notation. The treble clef staff begins with a piano (*p*) and dolce marking, followed by a melodic phrase. The bass clef staff continues the eighth-note accompaniment. A drum part is indicated by the text "(drum)" and a series of eighth notes.



Third system of musical notation. The treble clef staff continues the melodic phrase. The bass clef staff continues the eighth-note accompaniment. A drum part is indicated by the text "(drum)" and a series of eighth notes.



Fourth system of musical notation. The treble clef staff continues the melodic phrase. The bass clef staff continues the eighth-note accompaniment. A drum part is indicated by the text "(drum)" and a series of eighth notes.



Fifth system of musical notation. The treble clef staff continues the melodic phrase. The bass clef staff continues the eighth-note accompaniment. A drum part is indicated by the text "(drum)" and a series of eighth notes. The system concludes with a key signature change to D major and a time signature change to 3/4.

Tempo di Valse

The first system of musical notation for 'Tempo di Valse' is in 3/4 time and D major. The right hand features a melody of eighth notes, while the left hand provides a bass line of quarter notes. A drum part is indicated by a bracketed eighth-note pattern in the second measure. The system concludes with a double bar line.

The second system continues the piece, featuring a melodic phrase in the right hand that is bracketed across two measures. The left hand continues with a steady quarter-note bass line. The system ends with a double bar line.

The third system shows the continuation of the musical theme. The right hand has a melodic line with some beamed eighth notes, and the left hand maintains the quarter-note bass line. The system is marked with a double bar line.

The fourth system of the piece features a more active right hand with sixteenth-note passages. The left hand continues with a simple quarter-note bass line. The system concludes with a double bar line.

The fifth and final system of the piece is characterized by dense, rapid sixteenth-note chords in the right hand. The left hand plays a simple quarter-note bass line. The system ends with a double bar line.

Curtain

Opening Chorus

Fast (♩ = 126)

No 2

ff

(♩ ♩ ♩)

ALTOS

Whirl! Ah-yah! Whirl! Ah-yah! Dead leaves a-mid the corn!

Dead leaves a-mid the corn! Whirl! Ah-yah! Whirl! Ah-yah! Write now a-long the dust

Sure signs to tell to us hap-pi-ness, hap-pi-ness— or woe, Ah-yah!

Woe! Ah-yah! Ah-yah!— Ah-yah!—

War - clouds and hate! War - clouds and hate! Great winds sweep the leaves,

Great winds sweep the leaves in heaps! Ah-yah!— Dust on the

top Of stand - ing corn! Sign of woe it is!

Sign of woe it is! O woe! Ah-yah! —

Whirl! Ah-yah! Whirl! Ah-yah! Dead leaves a-mid the corn!

Dead leaves a-mid the corn! Whirl! Ah-yah! Whirl! Ah-yah!

Write now a-long the dust Sure signs to tell to us, hap-pi-ness, hap-pi-ness_ or

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are: "Write now a-long the dust Sure signs to tell to us, hap-pi-ness, hap-pi-ness_ or".

woe, Ah - yah! Woe! Ah - yah! Ah-yah!

The second system of the musical score. The vocal line continues with the lyrics: "woe, Ah - yah! Woe! Ah - yah! Ah-yah!". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

Ah - yah!

The third system of the musical score. The vocal line concludes with the lyrics: "Ah - yah!". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

SOPRANOS

Swish-sh! Swish-sh!

() ()

The fourth system of the musical score. The vocal line is for SOPRANOS and includes the lyrics: "Swish-sh! Swish-sh!". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. Below the piano part, there are two sets of rhythmic notation in parentheses: () and ().

Swish! Swish! Swish! Swish! Fawn-like or maid-en-like,

(♪ ♪ ♪ ♪)

Ah - yah!____ Fawn-like or maid - en - like, Ah - yah!____

Hear how it whis-pers, O soft-est wind! Tips a leaf or waves a tas-sel

(♪ ♪ ♪ ♪)

On the stand-ing, stand-ing corn_ Sign of hap - pi - ness, Sign of hap - pi - ness.

Ah-yah! Ah-yah! Ah! Swish-sh!

rit. *a tempo*

(*musical notation*)

Swish-sh! Swish-sh! Swish-sh!

Ah - yah! See the lit-tle tassels wave. Ah - yah!

ALTOS

See the lit-tle tassels wave. Whirl! Ah-yah! Whirl! Ah-yah!

SOPRANOS

Dead leaves a-mid the corn, Dead leaves a-mid the corn! Ah - yah!

See the little tas-sels wave. Ah - yah! See the little tas-sels wave!

ALTOS

Whirl! Ah-yah! Whirl! Ah-yah! Write now a-long the dust

SOPRANO

ALTO

Sure signs to tell to us, hap-pi-ness, hap-pi-ness, or

hap-pi-ness, hap-pi-ness,

ah - yah, ah - yah, ah - yah ah - yah!

woe, ah - yah, Woe, ah - yah!

Unison

O lit - tle red ear, be

rit. no drum drum

mine, be mine, — O lit - tle red ear, be

mine, be mine, — O lit - tle red ear, to

me in - cline — Grant me my wish-es, O let them come true, lit-tle

ear be mine. — O lit - tle red ear, be

rit. *a tempo*

mine, be mine, — O lit - tle red ear, be

mine, be mine, — O lit - tle red ear, to

me in - cline, O lit - tle

red ear, be mine, be mine!

ALTOS

Whirl! Ah-yah! Whirl! Ah-yah! Dead leaves a-mid the corn!

Dead leaves a-mid the corn! Whirl! Ah-yah! Whirl! Ah-yah!

Write now a-long the dust Sure signs to tell to us, hap-pi-ness, hap-pi-ness_ or

woe, Ah-yah! Woe! Ah-yah! Ah-yah!

Ah-yah! Swish - sh!

SOPRANOS

Swish-sh! Swish! Swish! Swish! Swish! Fawn-like or maid-en-like,

Ah-yah! Fawn-like or maid-en-like, Ah-yah!

Hear how it whis-pers, O soft-est wind! Tips a leaf or waves a tas-sel

On the stand-ing, stand-ing corn. Sign of hap-pi-ness, Sign of hap-pi-ness

Ah - yah! Ah - yah! Ah! Swish - sh!

rit. *a tempo*

Swish - sh! Swish - sh! Swish - sh!

Ah - yah! See the lit-tle tas-sels wave. Ah - yah!

ALTOS

See the lit-tle tas-sels wave. Whirl! Ah-yah! Whirl! Ah-yah!

SOPRANOS

Dead leaves a-mid the corn, Dead leaves a-mid the corn. Ah - yah!

See the lit-tle tassels wave. Ah - yah! See the lit-tle tas-sels wave!

ALTOS

Whirl! Ah-yah! Whirl! Ah-yah! Write now a-long the dust

SOPRANOS

hap-pi-ness, hap-pi-ness,
Sure signs to tell to us, hap-pi-ness, hap-pi-ness, or

ah - yah, ah - yah! ah - yah! ah - yah!

woe, ah - yah! woe, ah - yah!

The first system of the musical score consists of three staves. The top staff is a vocal line with four measures of music, each containing a vocal line and a piano line. The vocal line has lyrics 'ah - yah, ah - yah! ah - yah! ah - yah!' and the piano line has lyrics 'woe, ah - yah! woe, ah - yah!'. The piano accompaniment is on the bottom two staves, featuring a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.

Ah - yah!

(Whirring off stage)

(continue until old squaw appears)
ff slower

drum

The second system of the musical score consists of three staves. The top staff is a vocal line with two measures of music, each containing a vocal line and a piano line. The vocal line has lyrics 'Ah - yah!' and the piano line has lyrics '(Whirring off stage)'. The piano accompaniment is on the bottom two staves, featuring a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The piano line has lyrics '(continue until old squaw appears) ff slower'.

(Squaw appears) (Whirring on stage)

Black spi-ders! Black spi-ders!

ff (continue until whirr stops)

The third system of the musical score consists of three staves. The top staff is a vocal line with two measures of music, each containing a vocal line and a piano line. The vocal line has lyrics 'Black spi-ders! Black spi-ders!' and the piano line has lyrics '(Squaw appears) (Whirring on stage)'. The piano accompaniment is on the bottom two staves, featuring a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The piano line has lyrics '*ff* (continue until whirr stops)'.

(Whirr) Chorus

Green snakes! Green snakes! Hup! Hup! Hup! Hup! Hup! Hup! Hup! Hup!

The fourth system of the musical score consists of three staves. The top staff is a vocal line with two measures of music, each containing a vocal line and a piano line. The vocal line has lyrics 'Green snakes! Green snakes! Hup! Hup! Hup! Hup! Hup! Hup! Hup! Hup!' and the piano line has lyrics '(Whirr) Chorus'. The piano accompaniment is on the bottom two staves, featuring a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.

Squaw

O North Wind come! O South Wind come! O East Wind;

Chorus

Hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

The score consists of three systems. The first system has a vocal line with lyrics 'O North Wind come! O South Wind come! O East Wind;' and a piano accompaniment. The second system has a vocal line with lyrics 'Hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,' and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand.

O West Wind! Come! Come!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup.

The third system continues the vocal line with lyrics 'O West Wind! Come! Come!' and the chorus 'hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup.' The piano accompaniment continues with the same steady bass line and chords.

Old Squaw. (*Spoken*)

Last night, deep in the forest, I alone called to the Four Winds, called and cried to Four Winds. Come, whisper to me—tell me, O Four Winds, what of the Feast of the Red Corn? What of the Feast of the Red Corn? Then, afar—far off, I heard a wailing, a long slow moan. Closer it came—louder it grew until in my ears it formed and said 'No. No. No. o Wsh. Wsh' and again still louder 'No Wish! No Wish!' and then moaning died. Tonight, here now again I must call on the Four Winds, and cry to the Four Winds and you must listen—you must hear what the great Four Winds say.

Somebody's been up to something (sumpik')

Old Squaw and Chorus

Fast (♩. = 138)

Nº 3

pp

no drums



Chorus

pp

Some - bod - y's been up to some-thing, up to some-thing, up to some-thing;



Some - bod - y's been up to some-thing, up to some-thing bad!— Did

an - y - one here do an - y - thing? Did an - y - one here do an - y - thing?

Some - bod - y's been up to some-thing, up to some-thing bad!

Some - bod - y's been up to some-thing, up to some-thing, up to something;

Some-bod-y's been up to some-thing, up to some-thing bad! Did

an - y - one here do an - y - thing? Did an - y - one here do an - y - thing?

Some-bod-y's been up to some-thing, up to some-thing bad! **Solo** The The Did

North Wind on - ly sug - gests that some-thing has been done, — But
East Wind whis-per'd a name But it may not be so — Does
you keep an - y - thing on your conscience o - ver - night — And

does - n't say which one — The trou - ble has be gun? — The
 an - y - bod - y know? — And can you prove it so? — The
 wak - en in a fright — To see the morn - ing light? — Did

South Wind pret - ty near told But would - n't give the name. Now
 West Wind thun - der'd it out And roar'd it in my ears, But
 you know what you were do - ing ought - n't to be done And

who can be the one so bad? —
 this was all that I could hear. —
 won - der if you'd be found out? —

Chorus

ff

Some - bod - y's been up to some-thing, up to some-thing, up to some-thing;

Some - bod - y's been up to some-thing, up to some-thing bad!__ Did

an - y - one here do an - y - thing? Did an - y - one here do an - y . thing?

Some - bod - y's been up to some-thing, up to some-thing bad!

Old Squaw

Hark! Afar. afar off I hear a wailing, a long slow moan. afar it is. Very far. but it comes closer. closer. now it grows in *my* ears. soon in your ears. Listen, and hear.

Chorus (*Singing very loud*)

"Somebody's been" etc.. (Old Squaw tries in vain to stop them. At end of chorus all listen and then Old Squaw begins. "No-o-o wsh, No-o-o wsh-sh-sh," repeated several times.)

Chorus (*cowering*)

"No-o-o wsh, No-o-o wsh!"

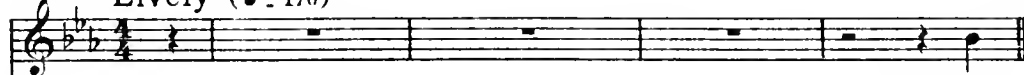
Old Squaw

Somebody *has* been up to something. know you who? Will you tell?

She is a regular Indian

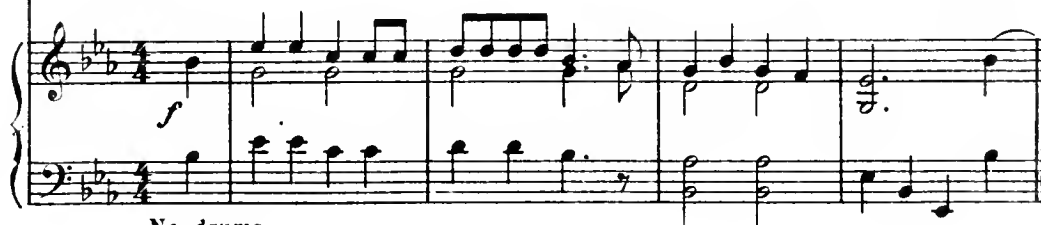
Chorus or Solo

Lively (♩ = 176)

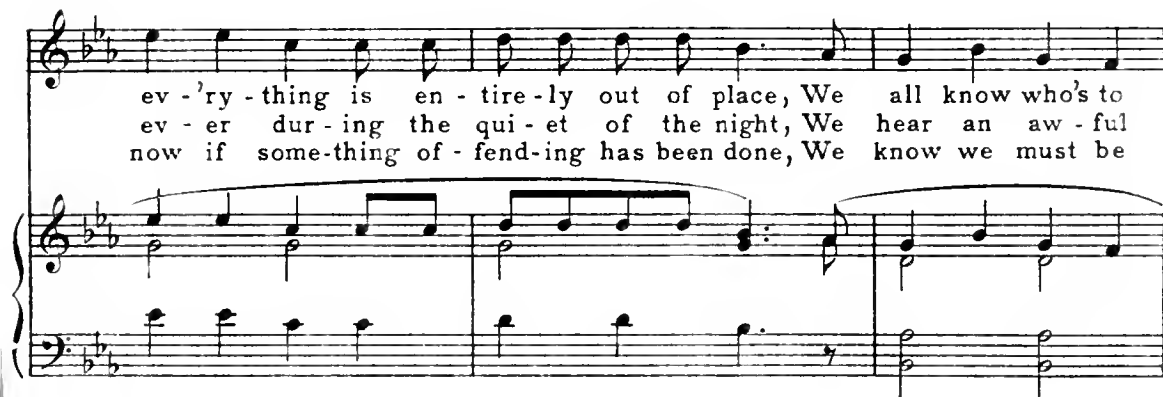


1. When
2. When -
- (*slower*) 3. And

No 4



No drums



blame; We might sug-gest the name, It al-ways is the
 yell, We might sug-gest the name, It al-ways is the
 right, We might sug-gest the name, It al-ways is the

same. Now ev-'ry-one knows an In-di-an wont tell So we must care-ful
 same. We nev-er won-der if a-ny-one is hurt We sim-ply keep quit
 same. We on-ly won-der what pun-ish-ment ex-ists And what can be the

be. We'll whis-per it, whis-per it, it's Im-pee Light.
 still And whis-per it, whis-per it, it's Im-pee Light.
 crime. We'll whis-per it, whis-per it, it's Im-pee Light.

Chorus

Softly in unison

She is a reg-u-lar In-di-an, In-di-an, In-di-an;

She is a reg-u-lar In-di-an, A reg-u-lar In-di-an she!

f
She is a reg-u-lar In-di-an, In-di-an, In-di-an,

She is a reg-u-lar In-di-an, A reg-u-lar In-di-an she!

Old Squaw

What punishment! What crime! Great crime it must be. Four Winds are much angry. "No-o-o wsh!" Great crime is done. great punishment must be. Fire is great punishment. hot fire. Burn her. burn her. burn her at the stake!

Burn her at the Stake

Chorus and Fudgee, Pudgee and Wudgee

No 5

Fast ($\text{♩} = 108$) **Cho.**

Burn her at the stake! Burn her at the stake!

ff

Drum $\text{♩} \text{♪} \text{♪} \text{♪} \text{♩}$ §

F. P. and W.

Wee - da Wan - ta, Wee - da Wan - ta, Wee - da Wan - ta, Wee - da Wan - ta,

Burn her at the stake!

Wee - da Wan - ta, Wee - da Wan - ta, Wee - da Wan - ta, Wee - da Wan - ta!

Burn her at the stake!

Queen Weeda Wanta (*Off Stage Singing*)

O Star of the Farthest North,
Eye of the Night!

Old Squaw (*Mockingly*)

Foolish Queen. great fool. much faith! Many moons ago the great King went up into the North country to the wars. Many great battles and then silence. long silence. no word from the King. King dead. King dead! Queen, foolish Queen believe King alive. all day she looks to the North. All day she calls to the North for her King. Tonight she comes to the Feast of the Red Corn. comes to try to find Little Red Ear. to get message from Four Winds and find her King. (*laughs shrilly*) Hark! She calls and cries to Star of the Farthest North to guide and guard him, her King! (*Squaw hides - Enter Queen*)

O Star of the Farthest North

Queen
Slowly (♩ = 56)

O star of the far-thest North,

No 6

p dolce

No drums

Eye of the Night! Watch o-ver him care-ful-ly—

Star from your height, Far a - bove him, a -

bove him, A - bove him, O star!

Make a path-way for him, moon-beam bright,

Make a path-way for him, sil-v'ry light, O pro-tect him,

guide him. — O star of the far-thest North, Eye of the Night!

No drums

Watch o-ver him care-ful-ly — Star from your height, —

Far a - bove him, — a - bove him, — A -

bove him, — O star! —

Cov-er him care-ful-ly, Night,— Cov-er him care-ful-ly, Night,— En-

mf

fold him, shield him, En - fold him, bring him to

ff

me. O en - fold him, my King!

p

O star of the far-thest North, Eye of the Night!

Watch o-ver him care-ful-ly,— Star from your height—

— Far a bove him,— a-bove him,— a -

bove him,— a - far!—

rit.

Queen

There! There! Impee Light is a naughty, bad girl to be always teasing you. There! There! Tell me all about it. did Impee Light hurt my little ones? What did she do? Tell me, what did Impee Light do?

What did Impee Light do?

Fudgee, Pudgee and Wudgee

Moderato (♩ = 112)

No 7

The piano introduction is in 4/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The first two measures are marked *mf* (mezzo-forte), and the last two measures are marked *p* (piano). The piece ends with a double bar line and a repeat sign.

Solo

Cho.

The vocal melody is in 4/4 time, key of B-flat major. It starts with a *p* (piano) dynamic. The piano accompaniment is in 4/4 time, key of B-flat major, with a melody in the right hand and a bass line in the left hand. The piece ends with a double bar line and a repeat sign.

1. We will tell what Im-pee Light did. (Well, what did Im-pee Light
 2. Once we had a lit-tle pet bear. (Well, what did Im-pee Light
 3. Once she told a ter-ri-ble tale. (Well, what did Im-pee Light
 4. Once we found a lit-tle gray toad. (Well, what did Im-pee Light
 5. One day we went out for a swim. (Well, what did Im-pee Light

Solo

The vocal melody is in 4/4 time, key of B-flat major. It starts with a *p* (piano) dynamic. The piano accompaniment is in 4/4 time, key of B-flat major, with a melody in the right hand and a bass line in the left hand. The piece ends with a double bar line and a repeat sign.

do?) She ran off and in the woods hid.
 do?) He went with us ev-er-y-where.
 do?) When we heard, it made us get pale.
 do?) He was hop-ping down in the road.
 do?) Put our clothes on hick-o-ry limb.

Cho.

Solo

ff

(But what did she do?)
 (But what did she do?)
 (But what did she do?)
 (But what did she do?)
 (But what did she do?)

There she hid be
 She tied corn leaves
 She put on a
 She filled him with
 Tied hard knots in

f

f

hind a tree,
 on his legs,
 long white gown,
 heav - y shot,
 ev - 'ry - one,

Wait - ed there most qui - et - ly,
 Till they looked like lit - tle pegs,
 Just as night was fall - ing down,
 How to jump he soon for - got,
 Then she dried them in the sun!

p

Cho.

pp

When we passed, she yelled at us three! (Wasn't that aw-ful bad?)
 And he walked like step-ping on eggs! (Wasn't that aw-ful bad?)
 Then she made a hor - ri - ble sound. (Wasn't that aw-ful bad?)
 That was wick - ed, was it not? (Wasn't that aw-ful bad?)
 May - be you think that was in fun. (Wasn't that aw-ful bad?)

p

pp

F. P. and W. (*Spoken in unison slowly*)

And that isn't all! She tied war-feathers, on the sacred, stuffed bear!

(*Great Excitement.*)

Queen

Run and bring me the sacred, stuffed bear. run quickly. (*Four girls run off.*)

O Impee Light, Impee Light, what makes you so. Impee Light? Not one other maiden is so mischievous. so naughty. or so boisterous. What makes you so? You are always teasing Fudgee, Pudgee and Wudgee. Always frightening them or annoying them but now what have you done?

What have you done?

(*Enter four girls with sacred stuffed bear.*)

Old Squaw

Great crime! Great punishment! Burn her. burn her. burn her at the stake!

Chorus (*Singing*)

Burn her at the stake!

F. P. W.

Weeda Wanta, etc.

Queen (*Quieting them*)

Now little sister, what have you to say for yourself? Speak up. defend yourself if you can. What makes you so, Impee Light? You must have inherited some savage, wild trait of our earliest ancestors.

Impee Light

O Queen sister, last night I had a terrible time. Just at dark I ran down here to take a peep at the place where we would hold the Feast of the Red Corn and let me tell you about it. It was awful.

I've inherited a most peculiar failing

Impee Light

Con moto (♩ = 132)

No 8

'Mid whirr of bat and hoot of owl I
A crunch of bone, a shriek of pain! The

Cho. Solo

hur-ried on my way! (She hur-ried on her way!) From ev-'ry shade great
aw - ful deed was done! (The aw - ful deed was done!) I quick-ly fled a -

Cho.

eyes peered out, So I did not de-lay! (So she did not de-lay!)
long the trail And tho't I was a-lone- (She tho't she was a-lone!)

Solo Cho. Solo

Down in the rock-y glen, (Down in the rock-y glen) Swift-ly I sped, and then.
But when I reach'd this spot (But when she reach'd this spot) I found that I was not!

Cho.

Tutti

(Swift-ly she sped, and then.) Wow! Wow! etc. Wow!
 (She found that she was not!) Wow! Wow! etc. Wow!

8.....;

I spied a wild-cat on a limb And
 For just be-yond the shad-ow there A

p

Cho.

Solo

he was ver-y still. (And he was ver-y still!) A slim, dark shape stole
 mist-y shape a-rose (A mist-y shape a-rose!) But what it was and

p

Cho.

un - der him And then I had a thrill. (And then she had a thrill!)
 whence it came I'm sure that no one knows (She's sure that no one knows!)

Solo

Cho.

Solo

Straight down the wild-cat fell (Straight down the wild-cat fell!) Then came an aw-ful yell
 Weird things it had to tell (Weird things it had to tell!) Strange things that made me yell

Cho.

Tutti

(Then came an aw-ful yell!) Wow! Wow! etc.
 (Strange thing that made me yell!) Wow! Wow! etc.

Wow!
 Wow!

Solo

I've in - her - it - ed a most pe - cul - iar fail - ing, I have to

No drums

Cho.

Solo

yell, Wow! (She has to yell! Wow!) It's no mat - ter if I'm well or if I'm

Cho.

Solo

ail - ing, I have to . yell! Wow! (She has to yell! Wow!) When

I go out at night, I near - ly die from fright, And

al - so I in - her - it - ed the ha - bit Of see - ing things by day, That

Chor.
both - er me and say, I have to yell! Wow! (She has to yell! Wow!)

Continued

Ghost Dance
Ghosts of the Dead Trees

No 9

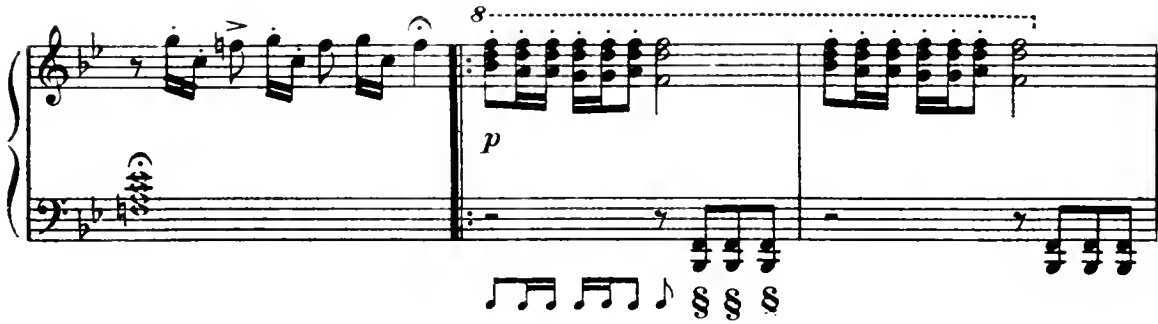
$\text{♩} = 88$

mf

no drum



p





First system of musical notation. The treble staff features a complex, rapid chordal texture. The bass staff begins with a melodic line and then transitions into a series of chords marked with a 'b' symbol. Dynamic markings include *f* (forte) and *ff* (fortissimo).



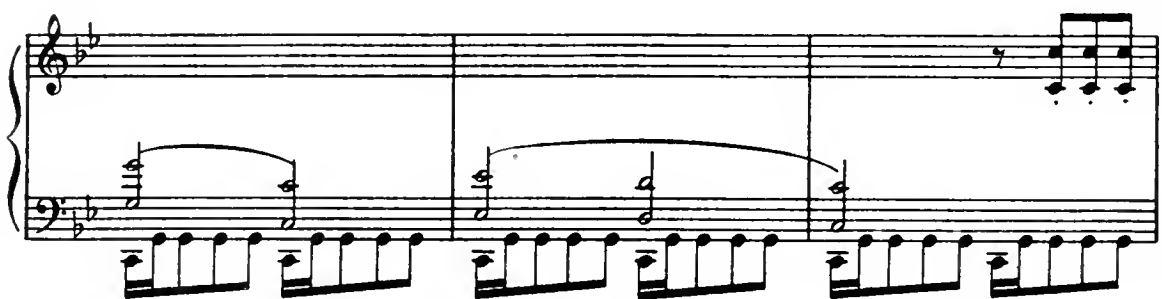
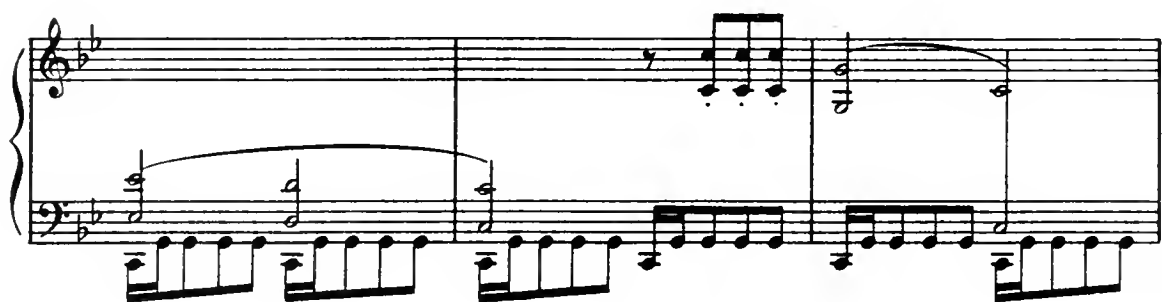
Second system of musical notation. The treble staff continues with a melodic line. The bass staff features a series of chords marked with a 'b' symbol. A dynamic marking of *mf* (mezzo-forte) is present.



Third system of musical notation. The treble staff continues with a melodic line. The bass staff features a series of chords marked with a 'b' symbol.



Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff features a series of chords marked with a 'b' symbol.



This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs) and a single bass staff below. The key signature is B-flat major (two flats). The first system shows a treble staff with a whole rest and a bass staff with a continuous eighth-note pattern. The second system features a treble staff with a melodic line and a bass staff with a continuous eighth-note pattern. The third system continues the melodic line in the treble and the eighth-note pattern in the bass. The fourth system introduces a new melodic line in the treble and a new eighth-note pattern in the bass. The fifth system concludes the piece with a final melodic line in the treble and a final eighth-note pattern in the bass. Dynamic markings include *mf* (mezzo-forte) and *p lightly* (piano, lightly). The notation includes various musical symbols such as notes, rests, and slurs.

58

mf

p lightly

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of music. The first system shows a piano introduction with a busy treble staff and a more active bass staff. The second system continues the introduction with a crescendo. The third system features a forte (ff) section with a melodic line in the treble and a rhythmic accompaniment in the bass. The fourth system concludes the piece with a final chord in the treble and a melodic flourish in the bass.

Queen (*observing F. P. & W. are sleepy*)

My little "Flowers of the Forest" are *so* tired. Come and lie down by me and listen while I tell you about the little, wee bears and birds.

Sleep Song

Queen and Chorus

Moderato (♩=84)

Solo

Chorus

Hum

Nº 10

*) *pp*

no drum

p

Now is the time when the lit-tle wee bears cud-dle down, cud-dle

p

★) For introduction, play first four measures

down, Roll - ing themselves in a soft lit - tle ball, all in

brown, all in brown; Lit - tle hap - py bears,

lit - tle sad bears, Lit - tle sleep - y bears, lit - tle tired bears,

All are cud-dling down, Lit-tle balls in brown cud-dling down to

sleep. Now is the time when the lit-tle wee birds nes-tle

rit. *p a tempo*

down, nes-tle down, Hid-ing their heads un-der

mother's warm wings, soft and brown, soft and brown,

Lit-tle hap-py birds, lit-tle sad birds, Lit-tle sleep-y birds,

lit-tle tired birds, All are nes-tling down, Lit-tle, soft and brown,

nest - ling down to sleep. Sleep; ———

rit.

rit.

rit.

rit.

Sleep; ——— Sleep; ——— Sleep; ———

Sleep; Sleep; Ah! ———

pp

rit. pp

pp

(Curtain) END OF ACT I

Act II

The Tale of the Three Little Bears

Impee Light and Chorus

Misterioso. Slowly (♩ = 92)

No 11

pp

ff *pp*

ff

Impee Light (*Spoken*)

I'm a bear! Woof!

Moderately fast (♩ = 138)

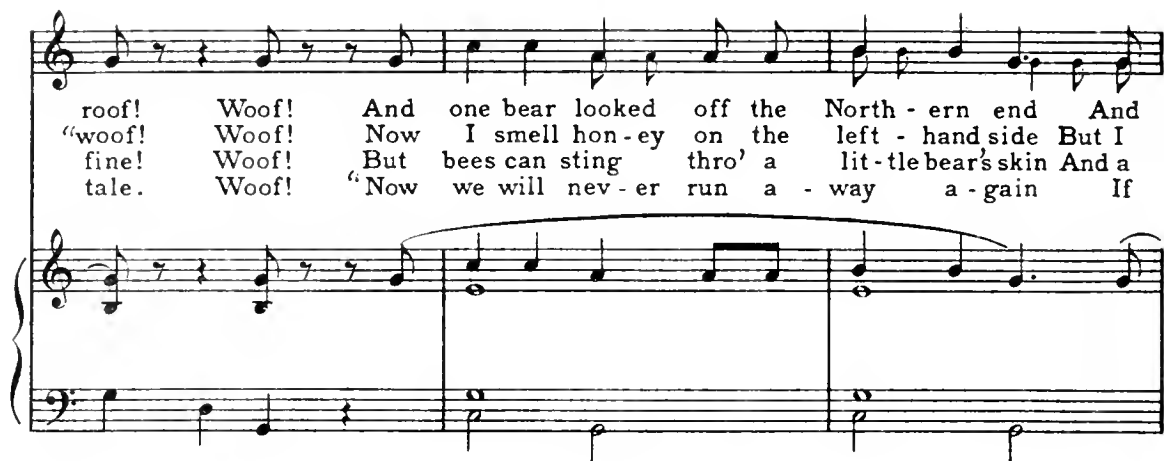
Solo

1. Once up - on a time there were
2. Hig - gel - dy, Pig - gel - dy,
3. Zig - ge - ty, Zag - ge - ty,
4. Squirm - e - lee, Squeem - e - lee,

no drum

three lit - tle bears Went a wib - be - lee, wob - be - lee, woof! Woof! And they
 down they came From the scrig - ge - lee, scrag - ge - lee roof! Woof! And they
 up they went On the jig - ge - dee, jag - ge - dee pine! Woof! And they
 home they went On the wig - ge - lee, wag - ge - lee trail. Woof! And they

came to a hut on a wig - ge - lee trail And they climbed up its scrag - ge - lee
 wib - beled and wob - beled a - long on their way Un - til one lit - tle bear said
 found there a hob - be - lee, gob - be - lee hole And with - in was the hon - ey
 found their mamma with a sol - em - nee look And they howl'd out their pit - i - ful



roof! Woof! And one bear looked off the North - ern end And
 "woof! Woof! Now I smell hon - ey on the left - hand side But I
 fine! Woof! But bees can sting thro' a lit - tle bear's skin And a
 tale. Woof! "Now we will nev - er run a - way a - gain If



one bear looked off the South, While the third lit - tle bear climbed the
 don't smell a - ny on the right," Then they spied a jig - ge - lee
 bee sting cer - tain - ly smarts, So they had to flee with - out
 you won't pun - ish us to - day;" And they look'd so fun - ny as they



rick - e - tee pole And there with o - pen mouth.
 old pine tree And ran with all their might.
 a - ny hon - ee Which near - ly broke their hearts.
 sighed, "Oh, dear!" She had to turn a - way.

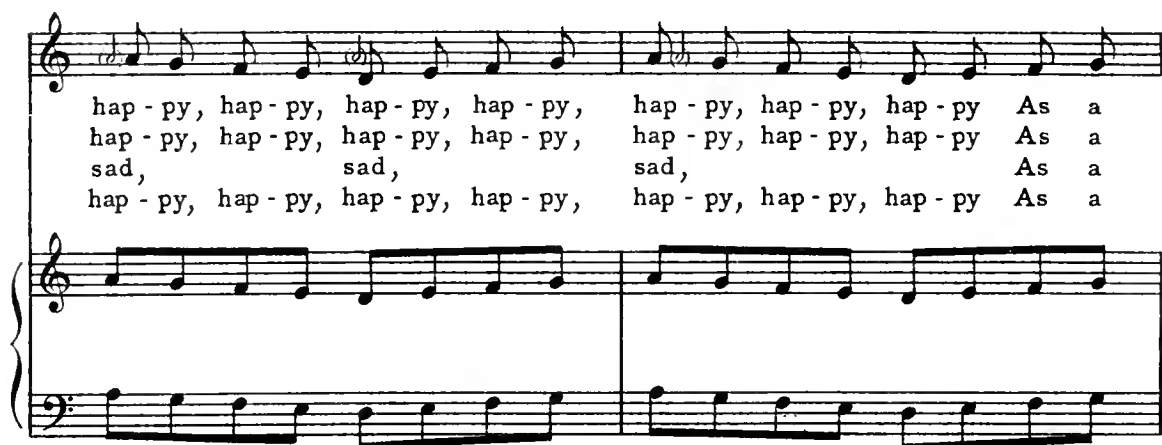
"Woof! Woof! Woof!" said one lit - tle bear! "Woof! Woof! Woof!" said the
 "Woof! Woof! Woof!" said one lit - tle bear! "Woof! Woof! Woof!" said the
 "Woof! Woof! Woof!" said one lit - tle bear! "Woof! Woof! Woof!" said the
 "Woof! Woof! Woof!" said one lit - tle bear! "Woof! Woof! Woof!" said the

three! "We've run a - way this ver - y day And we're
 three! "I see a hole a - way up high And there
 three! "I am not keen on where I've been, And it's
 three! "'Tis ver - y clear that our 'Oh, dear!' Is the

hap - py, hap - py, hap - py As a bear can be. "Woof! Woof! Woof!" said
 sure - ly must be hon - ey In this old pine tree. "Woof! Woof! Woof!" said
 fun - ny how the hon - ey Is - n't good for me. "Woof! Woof! Woof!" said
 ver - y sort of ar - gu - ment It ought to be. "Woof! Woof! Woof!" said



one lit - tle bear, "Woof! Woof! Woof!" said the three "We're
 one lit - tle bear, "Woof! Woof! Woof!" said the three "We're
 one lit - tle bear, "Woof! Woof! Woof!" said the three "We're
 one lit - tle bear, "Woof! Woof! Woof!" said the three "We're



hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py As a
 hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py As a
 sad, sad, sad, sad, sad, sad, sad As a
 hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py As a



run - a - way bear can be." be."
 run - a - way bear can be." be."
 run - a - way bear should be." be."
 run - a - way bear can be." be."

Queen:

Now let's all go for a canoe ride in the early morning before we gather the ears of corn.
The sun is up and the air is cool. Come on! Away to the lake.

Old Squaw: (*Entering with great noise*)

Black Spiders! Green Snakes! No good in feast of Red Corn. Four winds very angry.
Great crime. Much badness. No wish at feast. No feast! No feast!

Queen:

Old Squaw I believe the Four Winds will forgive. I believe they will give a sign. Let us
go in the canoes and perhaps something may happen to please the Four Winds so they will
come to the feast of the Red Corn. Come maidens, let us go. Come children! Stand back,
Old Squaw and we will soon return.

(*Old Squaw retires grumbling*)

Canoe Song

Queen and Chorus

Moderato (♩.=58)

No 12

No drums

Sun's in the sky, Clear is the air, Come and fly o'er the
See, far a-way, O-ver the trees, Snow-white clouds in the

wa - ter blue. Birds ca - rol gay, Na - ture is fair,
a - zure deep, Float - ing a - long, Borne on the breeze,

rit. *a tempo*
All in wel - come to you. — Night is now past,
slow - ly on - ward they sweep. — Sil - ver - y gleams,

rit. *a tempo*

Morn - ing is here, See! The breez - es the tree - tops sway;
in the sun - beams, See! They beck - on to fol - low on.

Come let us haste! Joy is so near! Come! Be hap-py to -
Come let us haste! Joy is so near! Come, and let us be -

rit. day. — *a tempo* In our light ca - noe, In our swift ca - noe, Let us
gone. —

speed a - way from the shore. — In our birch ca - noe, In our

gay ca-noe, Let us float and be gay ev-er - more. — In our

rit. *a tempo*

rit. *a tempo*

strong ca-noe, In our safe ca-noe, We will skim the breast of the

wave, — While the sun is up and shin - ing,

rit.

rit.

Solo

a tempo

Come let us drift a - way.

Ah

Chorus

In our light ca - noe, In our

a tempo

Speed a - way from the shore.

swift ca - noe, Let us speed a - way from the shore. In our

Ah

Float and be gay ev - er -

birch ca - noe, In our gay ca - noe, Float and be gay ev - er -

rit. more. *a tempo* Ah _____

more. _____ In our strong ca - noe, In our safe ca - noe, We will

rit. *a tempo*

skim on the breast of the wave. Ah _____

skim the breast of the wave, _____ While the sun is up and

rit. Ah _____ Ah. _____

shin - ing, Drift a - way!

rit.

*attacc*

Song of Sorrow

Old Squaw

Moderato (♩ = 112)

Nos. 14
and 16

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Wee - paw - kee, Wee - paw - kee No -". The piano accompaniment includes a drum part indicated by the text "p if desired, use only drum for accompaniment" and "drum" with a rhythmic pattern of four eighth notes.

Second system of the musical score. The vocal line continues with lyrics: "ro, Ah - yah! Wee -". The piano accompaniment continues with a steady eighth-note pattern in the bass.

Third system of the musical score. The vocal line continues with lyrics: "paw - kee, Wee - paw - kee No - ro, Ah -". The piano accompaniment continues with a steady eighth-note pattern in the bass.

Fourth system of the musical score. The vocal line continues with lyrics: "yah! Ah, Ah, No -". The piano accompaniment continues with a steady eighth-note pattern in the bass.

ro, Ah, Ah, No - ro!

Wee - paw - kee, Wee - paw - kee No -

ro, Ah - yah!

Here follows Flaming Arrow Dance using music of number 13.

(Enter Queen and Chorus hysterical, without Fudgee, Pudgee, Wudgeo or Impee Light)

Queen: *(crying)*

Oh. Oh. Oh. My children. the canoe upset. they went down. I know they are drowned. Impee Light was with them and she is drowned too. Oh. Oh. Oh. My little 'Flowers of the Forest'. They are dead. dead. They went down and never appeared again. I turned away. couldn't bear to stay. Oh. Oh. Oh. they are dead. *(All weeping, sing Song of Sorrow in unison)*

Funeral March

Slowly ($\text{♩} = 58$)

No 17

mf

drums

f

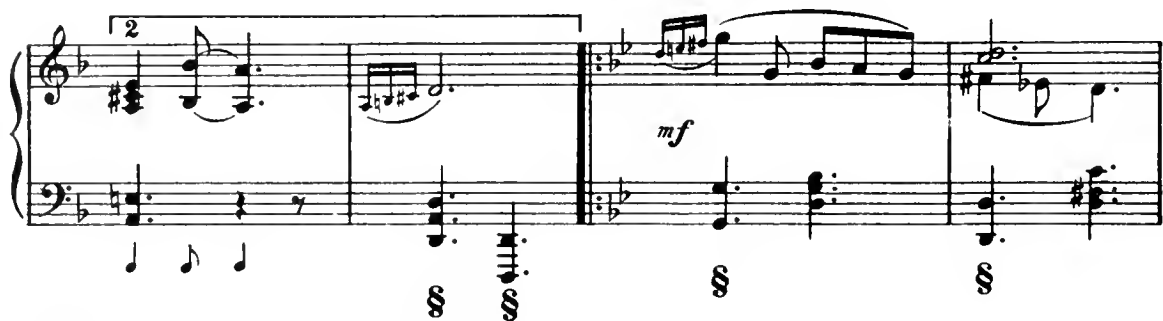
(howl)

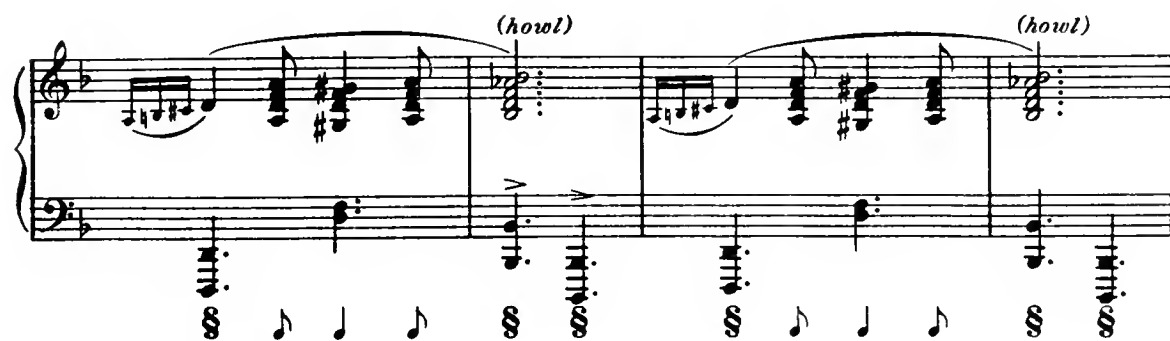
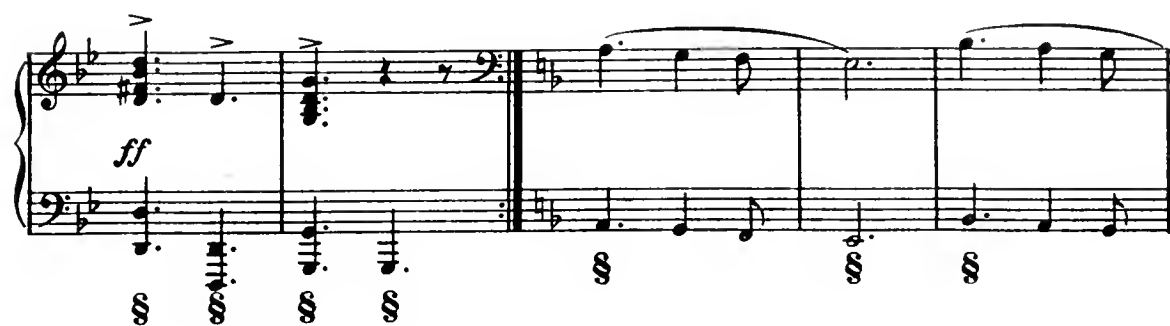
(moan)

1

2

p





Was there ever anybody

Chorus

Fast ($\text{♩} = 58$)

№ 18

The musical score for the chorus is in 4/4 time. The vocal line consists of three measures of whole rests. The piano accompaniment, marked *mf*, features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. A drum line is shown below the piano part, consisting of a series of eighth notes.

The vocal line begins with a whole rest, followed by a repeat sign and the lyrics: "Was there ev - er an - y - bod - y, Was there ev - er an - y - bod - y, Was there ev - er an - y - bod - y,". The piano accompaniment continues with the same eighth-note pattern, marked *mf*.

an - y - bod - y, an - y - bod - y, Was there ev - er an - y - bod - y,
 an - y - bod - y, an - y - bod - y, Was there ev - er an - y - bod - y,
 an - y - bod - y, an - y - bod - y, Was there ev - er an - y - bod - y,

like Fud - gee, like Fud - gee?
 like Pud - gee, like Pud - gee? Ow!___
 like Wud - gee, like Wud - gee?

Ow! _____

last time

Somebody's been up to something

Fudgee, Pudgee and Wudgee and Chorus

Fast (♩ = 138)

Some - bod - y's been up to some - thing

pp

No drums

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Fast' with a quarter note equal to 138 beats per minute. The lyrics 'Some - bod - y's been up to some - thing' are written under the vocal staff. The piano part begins with a *pp* (pianissimo) dynamic marking. The instruction 'No drums' is written below the piano staff.

up to some - thing, up to some - thing; Some - bod - y's been

This system contains the third and fourth staves of the musical score. The vocal line continues with the lyrics 'up to some - thing, up to some - thing; Some - bod - y's been'. The piano accompaniment continues with the same harmonic structure.

up to some - thing, up to some - thing bad! Did an - y - one here do

This system contains the fifth and sixth staves of the musical score. The vocal line continues with the lyrics 'up to some - thing, up to some - thing bad! Did an - y - one here do'. The piano accompaniment continues with the same harmonic structure.

an - y - thing? Did an - y - one here do an - y - thing?

This system contains the seventh and eighth staves of the musical score. The vocal line concludes with the lyrics 'an - y - thing? Did an - y - one here do an - y - thing?'. The piano accompaniment concludes with the same harmonic structure.



Fudgee, Pudgee and Wudgee: (*spoken slowly in unison.*)

We are not dead at all, at all; we are not dead at all.

Fudgee: Impee Light told us how to play a joke on all of you by standing in shallow water under the canoe after it was truned up-side down and she showed us where it was not deep and then we all tipped over the canoe and came up under it so our heads were out of the water. We stayed there until you all ran away. Wasn't that a good joke?

(*Enter Impee Light yelling and laughing*)

Impee Light:

A joke, a joke, a funny, funny joke! Wow! (*to the Queen*) O Queen sister, even if it was a joke, I brought back Fudgee and Pudgee and Wudgee alive and well to you and I claim as reward, your forgiveness. (*Bowing*)

Queen to Old Squaw:

While it was very mischievous, yet Impee Light did really save the lives of my three little "Flowers of the Forest" and I believe this will atone for her offense against the Four Winds. I do forgive you, Impee Light, and now Old Squaw, call again on the Four Winds and see if they will not hearken and grant the wish of the one who finds the little Red Ear.

Incantation

Solo

Chorus

No 20

ff

§ *γ* *§* *γ*

North Wind,

Hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

come!

O South Wind, come!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

O East Wind, O West Wind! Come!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

The first system consists of three staves. The top staff is a vocal line in B-flat major (two flats) with a melody of quarter and eighth notes. The middle staff is a vocal line with a rhythmic pattern of eighth notes. The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

(Whirr)

Come!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

The second system also consists of three staves. The top staff has a vocal line with a rest followed by a melody. The middle staff has a vocal line with a rhythmic pattern. The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand, including some triplets.

dim. e rit.

Come and whisper to me! Come and whisper to me! Listen! Listen!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup!

The third system consists of three staves. The top staff has a vocal line with a melody that ends with a rest. The middle staff has a vocal line with a rhythmic pattern. The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand, including some triplets. The system concludes with a final piano accompaniment line.

Old Squaw:

Hark! It comes! It grows in my ear! Listen! Listen! Sh.sh.wsh.wsh.wish.wish.wish!

Chorus:

Sh.sh.wsh.wsh.wish.wish.wish!

Queen:

The Four Winds have harkened and they will grant the wish. Come, maidens, let's go gather the ears. and bring them here. to see who shall find the red ear and then have her dearest wish granted.

O Little Red Ear

Chorus

Tempo di Valse

No 21

O lit - tle Red

drums

Ear, be mine, be mine, O

lit - tle Red Ear, to me in - cline! —

— O lit - tle Red Ear be mine,

be mine! — Bring me my wish - es O let them come

true, lit - tle Ear be mine! —

rit.

a tempo

O lit - tle Red Ear, be mine, be

8.....

a tempo

mine, _____ O lit - tle Red Ear, to

8.....

me in - cline! _____ O lit - tle

8.....

Red Ear, be mine, be mine, _____

8.....

O lit - tle Red Ear, be mine, be mine._____

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Chorus

humming

pp

The second system is the beginning of the chorus. The vocal line is marked with a long slur and the word "humming". The piano accompaniment is marked *pp* (pianissimo) and features a more complex, rhythmic pattern in the right hand with many beamed sixteenth notes.

The third system continues the chorus. The vocal line remains a continuous hum, indicated by a long slur. The piano accompaniment continues with its intricate sixteenth-note patterns in the right hand and a steady bass line in the left hand.

The fourth system concludes the chorus. The vocal line ends with a final hum. The piano accompaniment features some chords in the right hand and continues its bass line in the left hand.

First system of musical notation. The vocal line (treble clef) features a melody with eighth and quarter notes, some beamed together. The piano accompaniment (grand staff) consists of chords and single notes in both hands, with a steady eighth-note bass line.

Second system of musical notation. The vocal line continues the melody. The piano accompaniment features more complex chordal textures in the right hand, including some triplets, while the left hand maintains a simple harmonic accompaniment.

Third system of musical notation. The vocal line has the lyrics "O lit - tle Red Ear, be mine, be". The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

Fourth system of musical notation. The vocal line has the lyrics "mine, — O lit - tle Red Ear to". The piano accompaniment concludes the system with sustained chords in the right hand and a final bass note.

me in - - cline! O lit - tle

Red Ear, be mine, be mine,

O lit - tle Red Ear, be mine, be mine.

Queen:

Now to choose each one an ear. x x x x. (*music continues softly.*)

I have the Red Ear. Oh how happy I am. and my dearest wish is to know that my King is alive.

Old Squaw, stir the fire and let me see in the smoke if the Four Winds will give me a vision of him, my King.

Tableau

Chorus (*singing*)

O little Red Ear. (*Queen falls on her knees as she sees in the smoke the vision of the King.*)

Tempo di Valse

First system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by the lyrics "O lit - tle Red". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A fermata is placed over the piano accompaniment at the end of the system.

Second system of the musical score. The vocal line continues with the lyrics "Ear, be mine, be mine, — O". The piano accompaniment continues with the same rhythmic pattern. A fermata is placed over the piano accompaniment at the end of the system.

Third system of the musical score. The vocal line continues with the lyrics "lit - tle Red Ear, to me in - - cline! —". The piano accompaniment continues with the same rhythmic pattern. A fermata is placed over the piano accompaniment at the end of the system.

Fourth system of the musical score. The vocal line continues with the lyrics "O lit - tle Red Ear, be mine,". The piano accompaniment continues with the same rhythmic pattern. A fermata is placed over the piano accompaniment at the end of the system.

be mine, _____ O lit - tle Red

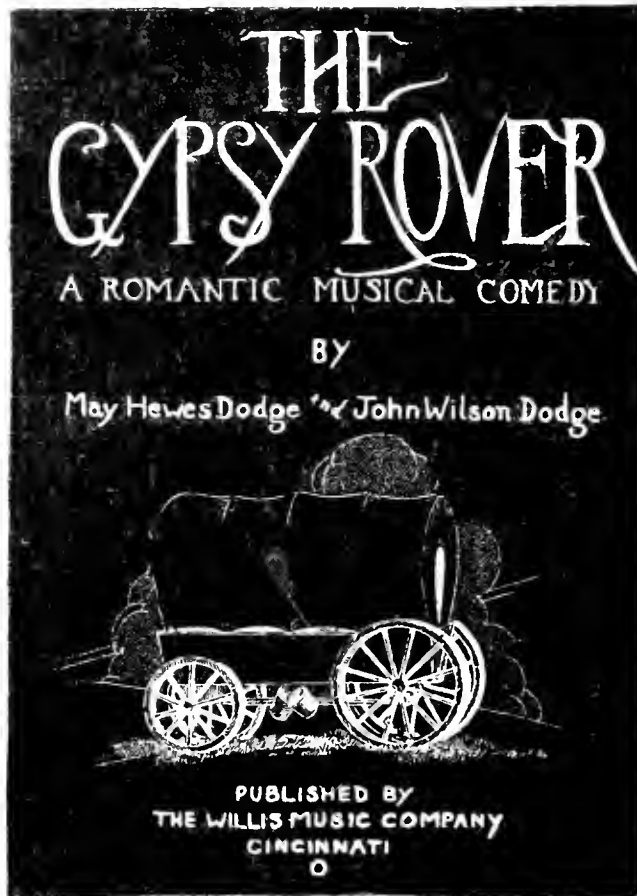
Ear, be mine, be mine. _____

allarg. Mine! _____ Mine! _____ Mine! All mine! _____

Mine! _____ Mine! _____ Mine! All mine! _____

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